

THE BIG NEWS FROM HIGH END SYSTEMS®

Powerful Products for the New Millennium

Welcome to LDI 1999! As the leading manufacturer of automated lighting and control, High End Systems is excited to introduce an unprecedented eight new products at the last LDI show of the 20th century.

Brightness and color mixing are the main focus for our new fixtures. Both the Studio Beam™ PC and the Cyberlight® Turbo™ models feature phenomenal light output from innovative new optical designs. Along with the new Studio Spot™ CYM and Color Pro® fixtures, these new luminaires all sport High End's rich dichroic color mixing systems, giving the lighting designer a full range of automated lighting tools.

High End Systems will also show the new Hog™ 500 and Hog™ 1000 consoles, featuring the industry standard Wholehog® II operating system. With these new consoles, designers have a full range of control solutions for every application and budget.



Color Pro® Series

HX, HXI, and FX

The versatile new Color Pro series from Lightwave Research®—High End Systems' new architectural division—are the first automated luminaires to feature affordable color mixing in a flexible, high-powered design. Color Pro is the turnkey solution, complete with on-board dimming and control. Why use conventional lighting?

The flagship Color Pro HX is a CYM color mixing spotlight, capable of hard-edge projection and diffused spot wash effects. Color Pro HXI adds an iris for expanded control over

beam diameter, while Color Pro FX is optimized for use as a fiber optic illuminator. All Color Pro luminaires feature 2,000 hour lamp life with more than 7,000 total lumen output.

Color Pro's color mixing system offers smooth blending and virtually infinite color permutations. Color Pro HX allows variable beam angles from soft wash (44°) to hard edge (17°). All three versions of Color Pro offer full dimming and strobing functions. Manual zoom and focus capabilities in Color Pro HX and HXI give the user additional beam angle flexibility.

Fixtures may be programmed via any DMX-512 lighting console, and on-board programming and playback is available through each Color Pro's built-in 32-scene memory.

Studio Beam™ PC

Studio Beam PC adds a third type of automated light—the pebble-convex fixture—to the lighting designer's tool kit. Theatrical lighting designers are already familiar with pebble-convex systems, which produce a unique quality of light unlike the wash or spot fixture.

Extremely high-output color mixing coupled with a large zoom range and intense beam shaping give the Studio Beam PC a unique niche in lighting design.

Using a new short-arc lamp and a patented elliptical/spherical reflector and aspheric lens system, the Studio Beam PC produces more than 20,000 total field lumens—levels one would normally only expect from units twice the size.

With its wide zoom range, intense output and compact profile, Studio Beam PC is ideal for soft-edge key and long throw highlighting, as well as intense aerial effects.

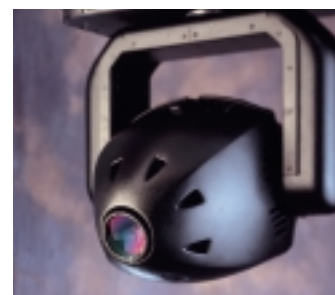


WHAT IS PC?

In the world of optical design, PC means pebble-convex or plano-convex lens systems. The traditional plano-convex lens is similar to a fresnel in construction, but produces a beam similar to an unfocused ellipsoidal. The pebble-convex lens used in Studio Beam PC also features a diffusion pattern (pebbling) on the rear surface of the lens for enhanced performance. This produces a well-defined soft edge beam without light spill.

Studio Spot™ CYM

Due to unprecedented demand from lighting professionals, High End is now offering the popular Studio Spot automated spot luminaire in a new color mixing version. The new CYM version includes all the features of the Studio Spot 575, with the exception of the color mixing system replacing



the dual color wheels.

Since its unveiling at September's PLASA show, Studio Spot CYM has received

rave reviews and has been specified on countless productions worldwide. High End expects the Spot CYM to follow the legacy of the award-winning Studio Color as an industry standard luminaire.

High End will continue to offer the discrete color wheel model for sale. An upgrade path for existing Studio Spots will be available through High End Systems in early 2000.

Cyberlight® Turbo

High End Systems' research and development team recently discovered that the light output of Cyberlight could be dramatically increased by using a different light source in conjunction with enhancements to the optical system. High End is now pleased to offer this package as an upgrade kit to existing Cyberlight users.

Substantial improvements have been realized in three critical areas.



First, light output has been increased by up to 100%.

Next, the operator gains improved control over beam flatness through an ingenious new lamp adjust system. Finally, a new twin achromatic lens system markedly improves focus quality, displaying high resolution LithoPatterns® to

stunning advantage.

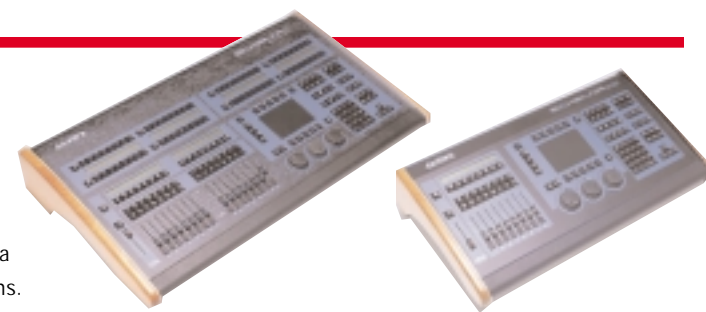
Beta testers have been overwhelmed at the doubling in light output from their fixtures, while rental companies appreciate the ability to upgrade existing fixtures rather than purchasing new inventory. These modifications take this industry workhorse to a new level.

Hog™ 500/Hog™ 1000

The Hog 500 and Hog 1000 consoles from Flying Pig Systems offer the power of the renowned Wholehog II in a package tailored for smaller applications. Wholehog II users will immediately be comfortable with the consoles for control of both automated and conventional lighting.

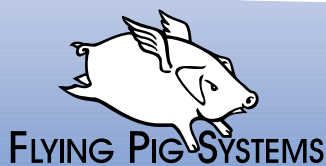
Both consoles run the Wholehog II Version 3 operating system, including Effects Engine™ playback and 3D positional programming.

Like the Wholehog II, these consoles' unparalleled flexibility make them ideal for the entire spectrum of lighting applications, be it theatre, touring, television, industrials or discos. Whether a show is run as a structured cuelist or as an unpredictable combination of looks and chases, these consoles can handle it all.



Introductory Offer!

Purchase a Hog 1000 console by December 31, 1999 and receive a special discount on the Hog 500. Contact your High End Systems sales representative for more information.



Light Output Figures — What Do They Mean?

by Mike Wood

People often wonder how to read and compare the various light output figures published by fixture manufacturers. And how does one determine the best and brightest fixture for an application when data collection methods are inconsistent?



Some data can be misleading. For example, measuring the center beam power of a wash fixture does not provide the complete picture. The center beam power (measured in lux or foot-candles) gives no information on how the light is distributed—how “flat” or “peaky” the beam is—and how it will interact with other light sources.

One benchmark High End Systems uses is **Total Lumen Output**, essentially a measurement of the total output of the unit. It is derived by “adding up” light level readings across the entire beam. An established standard, this is often referred to as the ANSI¹ Field Lumens² for the fixture.

High End Systems also publishes beam distribution data for its automated fixtures, both as charts and as IES format files. Data from these charts can be plotted to measure the effect of light beams from multiple fixtures overlapping at any throw and angle. This can be a time-consuming activity without computer assistance, but lighting design simulation software such as Lightscape™ can generate a realistic computer simulation of the entire rig.

Looking only at center power is not enough—you might be able to adjust a 12,000 lumen fixture to have a center beam higher than that of a 18,000 lumen unit, which looks good on paper but not on-site. So if you want to compare apples with apples, look at total lumens and the distribution—not just at center power.

1 ANSI – American National Standards Institute
2 Field Lumens – total output within the field angle of the fixture (everywhere where the output is greater than 10% of the center power).



One Fixture Stands Alone

Most new High End Systems and Lightwave Research fixtures have something inside you may not expect—a lighting controller. The on-board programming feature makes it possible to record and play back cues without a dedicated console. There’s even a form of time code to synchronize playback among multiple fixtures—perfect for simple installations where a fixture just plays a single sequence or continuous loop.

Imagine a retail store with a single fixture. The fixture spends its life panning the store logo back and forth across the floor. Rather than using a separate lighting controller, the fixture can be programmed to perform this simple task. With on-board programming, gone is not only the controller, but also the extra data and power cables.

Programming of the built-in controller is performed through the fixture’s menu keys and LED display. This self-contained system makes these fixtures ideal for architectural and retail settings requiring simple and cost-effective lighting solutions.

Remote Patching

Have you ever had to climb the truss just to change a fixture’s DMX address? Now with High End’s new Remote Patching, your worries are over. This proprietary system allows technicians to remotely set the DMX address of any High End Systems product from any DMX console. Using a series of commands, the technician selects the fixture to patch, and then transmits the appropriate DMX address. It’s that simple!

Remote Patching is initially being incorporated into the Studio 250 series, though High End Systems will gradually add this functionality to its entire range of fixtures. Consult Technical Support Services for specific availability and release dates. Visit High End Central at LDI in Room 203C (Turn right before Hall Entrance) for a full technical demonstration of the Remote Patching system.

Hog User Group Formed

Calling all Hog users! Check out the newly-created Hog International Programmer’s Organization, or HIPO, a new animal dedicated to the exchange of information and resources among Wholehog II operating system users.

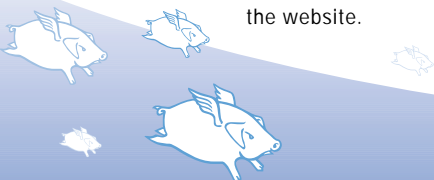
Free membership benefits include advance notice of new console features, a user’s forum, special events with High End and Flying Pig Systems employees, advanced tips and tricks, show exchange and resume postings. Other bonuses include priority seating in HES/FPS seminars, invitations to special events at trade shows and discounts on special swag offers.

High End Systems’ Brad Schiller, who founded the Status Cue users group, will direct HIPO’s on-line activity. “We want members to know that this is not a tool to sell them on a product,” Schiller says. “It’s purely for exchange of information and a source of help for those who use Hog products.”

The web site address is:

www.highend.com/HIPO/HIPO.html.

The inaugural meeting of HIPO will take place at the LDI Show at 5 p.m. Saturday in Room 203C (Turn right before Hall Entrance). HIPO memberships are available at this meeting or via the website.



Hog Tip: The Highlight Palette

In version 3 you can create a Highlight Palette which controls fixture activity when highlighted. First, build a palette that contains only what you want the fixtures to do when Highlighted. Then select the palette and press Set two times. A box appears—choose Highlight.

A few suggestions when making a Highlight Palette:

- Name the palette “Highlight.” When fixtures are highlighted, the palette name is placed in the output window.
- Make the palette for one fixture of each type in your show. This way all fixtures of the same type will react the same way (unless you need unique highlighting on a fixture basis).
- Many people use these parameter settings for Highlight:
 - Intensity @ 100%
 - All colors at white
 - Speed at 0 (for fixtures with this channel)
 - All other channels untouched

Using Highlight with UV

When updating or creating position palettes, it is often useful to have all fixtures on in indigo, and only the highlighted fixture(s) in white. If you create a UV palette, this process is very simple:

- Create a Palette that takes each fixture to indigo with dim at 100. (Do this with only one fixture of each type.)
- When updating positions, load the position palette into the programmer (press Load then touch palette).
- Select the UV palette. All fixtures will now change to indigo.
- Turn on Highlight and hit Next. Now update your positions normally.
- As you hit Next, the fixture you are working with will be in white, while the rest will be in indigo.
- When you finish with all fixtures in the palette, press Update.

More tips and tricks can be found on the HIPO website: www.highend.com/HIPO/HIPO.html.

Lightwave Research® Division Launched



In conjunction with the launch of Color Pro®, High End consolidated all architectural products into the Lightwave Research® brand.

As the R&D and manufacturing arm of High End Systems, Lightwave Research earned an impressive reputation through the quality of its products. From this point forward, the High End Systems brand will be used on entertainment lighting products and the Lightwave Research brand will be used for products developed specifically for the architectural lighting market.

High End Systems has been manufacturing products specifically for the architectural market since 1996. Products currently in the new Lightwave Research line include the ES-1™ and EC-1™ exterior luminaires, the Universal Ecodome® housing, and the new Color Pro® interior color luminaire series.



TV World Tunes In to High End

More and more you'll find High End Systems fixtures adding excitement to the new fall television season. Here's a quick overview:

TONIGHT SHOW WITH JAY LENO

NBC's The Tonight Show with Jay Leno has undergone a fresh look for fall. At stage left is a 20-foot by 20-foot production area featuring eight Studio Spot 575s, four Studio Color 250s and four Technobeam-i fixtures to light the walls, floor and band with washes, colors and high resolution LithoPatterns. Jim Riendeau of Production Lighting Systems (PLS) in Glendale, CA, was instrumental in getting the equipment specified by Tonight Show lighting director Gary Thorns. Working with Thorns on the show is head electrician Gilbert Quintanar.

MOTOWN LIVE

PLS is also involved in the musical series Motown Live. LD Bob Barnhart has specified 22 Studio Colors and 12 Studio Spots run by the Status Cue console. Taping began in September and runs through next year at Renmar Studios.

YOUR BIG BREAK

NBC's Your Big Break features five contestants singing and acting like their favorite celebrity singers, all hoping to win the highest audience votes.



Lighting designer Lee Rose of Design Partners Inc. in Hollywood, CA, specified High End fixtures in the moving light rig from Light & Sound Design to illuminate the faux Madonna, Aerosmith, and other acts. Among the lights decorating the set are 60 Studio Spots and 40 Studio Colors.

MAD TV

If you thought you saw Technobeam patterns gracing the set of FOX-TV's MAD-TV season, you're right. Lighting designer John Morgan of Design Partners Inc. in Hollywood is specifying the compact fixtures in scenes that benefit from those vibrant textured patterns.

QUEEN LATIFAH

Queen Latifah's new talk show on FOX uses 30 Studio Colors and 12 Studio Spots on the set. Performance stage lighting director Bob Dickenson, lighting director Chuck Noble and programmers Laura Frank and Steve Garner are behind the scenes on that one.

MAGIC ON THE EDGE

FOX-TV's Magic on the Edge used 19 Studio Colors and 22 Studio Spots run by a Status Cue to enhance its illusions. LD Jeff Calderon of Academy Lighting in Burbank, CA has contracted the gear from PLS. "Directors from other shows have contacted me, raving about the look of the lights," Calderon says.

CELEBRITY KARAOKE

Actors take the stage to sing their favorite songs on Celebrity Karaoke on VH1. Taping is held in different locations. In New York, LD Otis Howard and programmer Steve Garner used Studio Spots and Studio Colors to brighten the set, as did LD Jeff Calderon of Academy Lighting on a Las Vegas shoot.

THE PLANET'S FUNNIEST ANIMALS

LD Jeff Engel of Academy Lighting has chosen Studio Spots to brighten the background set of The Planet's Funniest Animals. The show's format features a host who introduces taped segments.

ROLLERJAM

The second season of the popular roller derby CBS-TV series, Rollerjam, began taping in Orlando with a rig full of HES fixtures. Lighting designer Jeff Bornstein selected 66 Studio Colors, 28 Studio Spots and 2 Cyberlights to follow the 105-foot by 70-foot roller track. Robert Roth of Lighting Technologies, the series' lighting supplier, says it has a can't-miss formula ... "girls in Spandex on skates." Watch for them to roll on the road beginning Dec. 1.

New Optical Design Catalog Available



This month High End Systems is releasing a new edition of its optical design accessory catalog. Here you'll find the complete roster of Stock LithoPatterns®, Art Glass™ and Special Effects™.

Our visual media multiplies the number of looks achievable from High End Systems luminaires, and ultimately increases the value of your moving light investment exponentially.

Pick up a copy of the new catalog at the High End display at LDI, or download an Adobe Acrobat version at www.lithopatterns.highend.com.

Look for High End products on the following current tours:

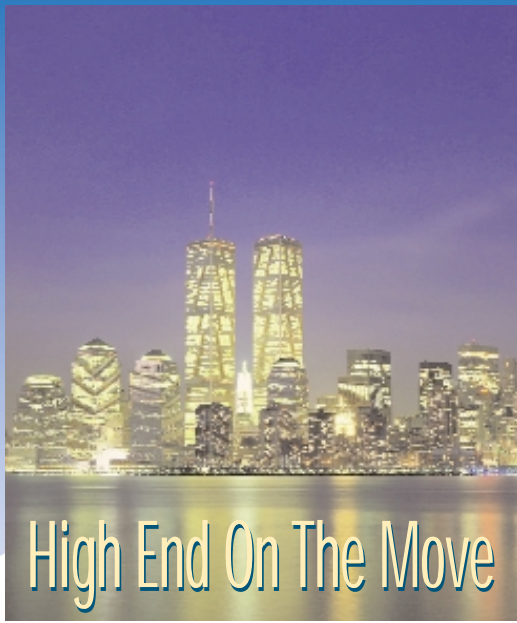
TOUR	LD	PRODUCTION COMPANY
4Him	Scott Moore	TLS/DeLux Productions
98 Degrees	John Labriola	A-1
Aerosmith	Jim Chapman	A-1
Tori Amos	Simon Sidi	Light & Sound Design
Avalon/Anointed	Keith Hoagland	TLS/DeLux Productions
Barenaked Ladies	Brent "Ski" Lipp	Westsun
Harry Belafonte	LDs Steve Jones and Dan Sherman	TMS
Beta Band	Ross Malyon	A-1
Better Than Ezra	Don Weeks	Lighting Technologies
Clint Black	Dale Doucette	Light & Sound Design
Black Crowes	Stan Green	Westsun
Blondie	Nick Sholem	Bandit Lites
Steven Curtis Chapman	Scott Moore	TLS/DeLux Productions
Chayanne	Carlos Silveira	Musique Xpress and Snake SL
Chemical Brothers	Andy Liddle	Westsun
Cher	LDs Patrick Woodroffe and Jeff Johnson	Light & Sound Design
David Copperfield	Chris Latsch	Production Arts Lighting
cranberries	Cary Richter	Light & Sound Design
Sheryl Crow	Paul Guthrie	Light & Sound Design, VLPS
Ani Di Franco	Phil Karatz	See Factor
Dracma	Francisco Villodres	JMA Illuminacion
Eurythmics	Simon Sidi	Light & Sound Design
Family Values Tour	LDs Mark Junior Jacobson, Loz Upton and Brad Schiller	Delicate Productions
Gaither Vocal Band	Kevin Moore	Majestic Productions West
GooGoo Dolls	Don Lodico	Ed & Ted's Excellent Lighting
Great Big Sea	Bad Benson	ABI Systems
GWAR	Scott Warner	WSL Lighting
Indigo Girls	Richard "Scooter" Oi	Lighting Technologies



REM (ABOVE) AND LILITH FAIR



Insane Clown Posse	Bill Dale	Corona Stage Lighting
Alan Jackson	Jim Bauman	Bandit Lites
Toby Keith	Eddie "Bones" Connell	Lighting Technologies
Kid Rock	Terry Gerard	Lighting Technologies
Lenny Kravitz	Jon Pollak	Upstaging
James Last	Andreas Kisters	Sound & Light Jagusch
Lord of the Dance	Patrick Woodroffe	Bandit Lites
Ricky Martin	Peter Morse	Light & Sound Design
Reba McEntire	Peter Morse	Light & Sound Design
Tim McGraw	Larry Boster	Bandit Lites
Meat Loaf	Billy Sheldon	Creative Stage Lighting
Bette Midler	Allen Branton	CWP and LB Lights West
Luis Miguel	Roy Bennett	Light & Sound Design
Moby	Dan Hardiman	A-1
moe.	Chris Ragan	Mainlight Industries
John Michael Montgomery	Mike Frogge	Bandit Lites
Moody Blues	Joe Androff	Bandit Lites
N Sync	Steve Cohen	Obie Company
Phish	Chris Kuroda	Westsun
Alberto Plaza	Francisco "Tota" Villodres	AVI Producciones
Queensryche	Howard Ungerleider	Westsun/PDI
Spirit of the Dance	Peter Kramer	Westsun
Rod Stewart	Mark Payne	Light & Sound Design
Sting	Nick Sholem	Upstaging
Sunset Boulevard	Peter Kaczorowski	Four Star Lighting
They Might Be Giants	Bill "Iggy" Ingoglia	Starlite Productions
TLC	Peter Morse	Lighting Technologies
Tom Petty & The Hearbreakers	Jim Lenahan	Obie Company
Verve Pipe	Tom Gorman	Backstage Productions
Clay Walker	Bruce Dare	Dallas Backup
"Weird Al" Yankovich	John Lisk	ABI Systems
Widespread Panic	Brian Cohn	Lighting Technologies
Yes	Ben Richards	Lighting Technologies
ZZ Top	Chris Stuba	LD Systems



Over the last few years, High End Systems has aggressively expanded its global operations to include more sales offices, as well as training and service centers worldwide. From humble beginnings in Austin, HES' satellite offices now encompass facilities in Los Angeles, Toronto, Munich and Singapore. With the merger of High End with Flying Pig Systems, London can now be included in the company's branch roster.

According to VP of Sales Grif Palmer, the company is now ramping up to open a new HES facility in New York City. Palmer commented, "We are continuing our quest to better serve our customers in the major entertainment centers of the world. These offices keep us closer to our customers and allow us to better develop innovative products to move the industry forward."

High End customers can expect to see the New York office open within the next few months once key personnel are in place.

High End Financial Services

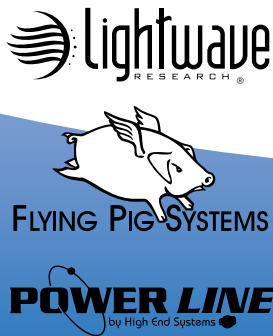
You already know High End Systems as the premier manufacturer of automated lighting, but did you know that High End Financial Services offers the most competitive financing packages in the industry?

High End Financial Services, a part of High End Systems, offers the industry a full line of financing options to help purchase entertainment equipment. These financing tools feature low monthly payments and minimize initial 'out of pocket' expense. Customize a package to meet your budget requirements; two-through five-year terms are available.

Packages are usually in the form of a lease. Options at the end of the lease term include equipment return, lease extension or purchase of the equipment at various preset rates of the customer's choice. Because it offers a number of advantages over a cash purchase (low monthly payments, product obsolescence is avoided, immediate equipment acquisition), leasing has become a popular method of equipment acquisition for businesses.

High End Financial Services' aggressive lease packaging and knowledge of the industry have made it the choice of many top companies for lighting and entertainment applications. We are pleased to extend our services to every authorized High End Systems dealer or distributor and to their customers.

Contact Alan Garretson at (512) 836-2242, extension 207 for more information. Email: Alan_Garretson@highend.com.



"Hogging the Lights" on Broadway

by Debi Moen

One new rising star on Broadway and theatrical productions won't be found under the spotlights—but rather, controlling them. The Wholehog II console is making a name for itself on top shows like Big, Civil War, On the Town, TheLife, Titanic: The Musical, Little Me, Swing, and The Scarlet Pimpernel, among others.

In many of these applications, the Wholehog is also controlling High End Systems automated fixtures.

We rounded up a few Wholehog programmers to get their view on the trend of Hogs on Broadway. Introducing Paul Sonleitner, currently working on The Scarlet Pimpernel; Laura Frank, involved with Annie Get Your Gun; and Stuart Porter, who's handing over the U.K. production of Saturday Night Fever to Broadway.

How do you like using the Wholehog in theatrical productions?

Stuart Porter: You can easily access all the controls for moving lights. For theatre it is important that the show can be driven from one 'Go' button. The Hog is excellent at running a complex show from one Cue List. It is very good at handling many different types of instruments. The Hog also gives good detail of what happens in each state.

Paul Sonleitner: I like the XYZ positioning. I think I will use that feature a lot more in touring situations, and use it to update the lighting focuses automatically. The XYZ ability in itself is worth its weight in gold. I also like the cloning function of the new version of software, as well as some of the enhancements to the Effects Engine™.

Laura Frank: I'm focused on automated programming, and I don't want to interface with anything conventional. Even though the 21 Studio Spots and seven VL7s on Annie was a relatively small system and easy to manage, I was still in a situation where I had new things to manage that I wasn't used to. My main market is TV one-offs, industrials, parties, short term stuff, so I'm used to that short-term memory curve and the Hog meant that I could relax because it would manage a lot of that information for me. I didn't have to make a zillion groups out of which lights were in pink in that cue because I could grab them by the color, which to me is a huge time-saving, memory-saving device.

Living with the show for three months in development helped me a lot because at the end of the day I knew I could produce paperwork with exactly everything I had done, rather than have to track my every move. Coming from the Artisan, I became an information junkie. Tracking in that environment is an incredible time-saver and that was a small learning curve for me. I knew conventional boards enough and I knew how to think in terms of tracking but it was pretty impressive how powerful that was applying it to automated lights because I hadn't been in that environment before. So I'd have to say that was one of my favorite features.

Do you use the Wholehog II for both conventional and moving lights?

Stuart Porter: I have used the Hog in the UK for both conventional and moving lights. These are always programmed on two desks and then merged into the Hog. This is done so that the programming is quicker and allows the lighting designer to continue working at all times either with the conventional side or the moving lights.



Paul Sonleitner: On industrials I'll use the desk to do both simply because we don't have the time to have several different layers of programmers. I'm quite fast on the Wholehog II and it's just as fast for me to program both conventionals and moving lights on the Wholehog as it would be to have a separate operator.

Laura Frank: Even with five years of experience, I really avoid situations where I have to simultaneously manage both types of systems. I programmed Queen Latifah, a new talk show starting this season. We put in a 270-conventional dimmer package plus 12 Studio Spots and 28 Studio Colors and it's all on the same console.

While we're doing tech work in the morning, I run my conventionals on the Expression. This way I can think automated on the Hog until I get the day's work done. As soon as we need to look at full cues, I run both automated and conventional lighting from the Hog.

What can you say about the growing acceptance of the Wholehog on Broadway and in other theatrical productions?

Stuart Porter: The Wholehog has become a well respected and reliable theatre console in the U.K. As this is my first time to Broadway, I cannot comment on its effect there, but the Wholehog's use on Saturday Night Fever is a good example of its flexibility as a conventional and moving light desk. It is driving a large range of units.

Paul Sonleitner: The Wholehog is definitely catching on and becoming de facto standard moving light console. There are a lot of MIDI show control options that the Wholehog does very well, allowing it to integrate with another console.

The neat thing about the Wholehog in a theatrical environment is that it gives us the ability to choose our lighting instruments based on designer preference — and not control structure. I like to pick instruments that give you the light look you're looking for. It's great to have a console that can talk to all the different manufacturers so fabulously. Almost every moving light out there can be controlled from the Wholehog II and that in itself has brought the Wholehog II to be one of the big players in the Broadway community.

Laura Frank: I really like working with the Hog. It's interesting—I recently did a show with an Icon desk and there were a lot of Hog features I was missing.

Paul Sonleitner: Flying Pig Systems was willing to build a moving light desk that was theatrically friendly, so I feel privileged that they were open to suggestions and criticisms during the early days of its development. We'd often call Flying Pig while we were pulling the board to the shop and say, 'Hey, this board doesn't do this properly, this is how tracking should work, it needs to parallel what the rest of the industry is doing, etc.' Then we'd get software e-mailed to us with the question, 'What do you think of this?' So one reason I'm so hooked on Wholehog is that it works the way I think. I don't have to spend any more time figuring out how the console can do what I need it to do because it does it as I would do it—intuitively. In that regard, it's a great asset.

High End Systems Custom Shop

High End Systems' Custom Shop gives High End customers access to the company's wide range of custom services and options. The Custom Shop gives customers a one-stop shopping service, delivering equipment pre-configured to their specifications.

Available exclusively through an authorized dealer or distributor, custom shop services include:

- ✎ Setup
- ✎ Litho Exchange
- ✎ Gobo Exchange
- ✎ Dichroic Exchange
- ✎ Cord Cap Mounting
- ✎ Lens Exchange
- ✎ Lamp Exchange
- ✎ Road Case Installation



Contact your High End Systems sales representative for pricing and further information.

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Fax: 49.8122.9903-33

Online Store Now Open

High End is set to unveil its online e-commerce presence. Now you can get parts quickly, efficiently and direct from the source. Just as with any other e-Commerce site, users can select items from a web page, add them to a shopping basket, supply credit card details, and have items shipped directly to them.

Similarly, dealers can place orders online anytime and have them processed electronically. This online capability will allow painless entry of numerous line items or complicated orders, speed up customer fulfillment and decrease the likelihood of any clerical errors.

Explore the new High End Systems Store online at www.highend.com.